



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE WHISTLER EXHIBITION

THE first exhibition devoted entirely to Whistler's works consisted of thirteen paintings and fifty prints and was a "private view" held in London at 48 Pall Mall in June, 1874. In 1881, half a hundred pastels were shown at the Fine Art Society in Bond Street, and in 1883, fifty-one etchings and dry-points at the same place. Two small exhibitions were held in 1884, one in Dublin and one in London. The years 1886 and 1889 each saw an exhibition in London, and in 1892 was exhibited a group of forty-four "nocturnes, marines, and chevalet pieces," for which the painter himself prepared the catalogue. Between this last date and 1904 only one exhibition—and that of lithographs—was held, but in the years immediately following that of Whistler's death, 1904 and 1905, occurred the most important assemblages of his works—the memorial exhibitions of Glasgow, Boston, Paris, and London.

As is very well known, Whistler took a great deal of interest in the arrangement of his exhibitions, making some of them occasions for the teaching of his views in new and original ways. With a love of detail, he neglected nothing and devoted no little attention to the production of his catalogues, physically as well as spiritually.

The brown paper covered catalogue of the exhibition of etchings held at the Fine Art Society's gallery in 1883 was issued with the imprint of the artist's home in Tite Street, Chelsea, and has been taken to represent his peculiar views of typography as well as of hoisting critics with petards of their own making. After the title of each etching was printed a quotation from some criticism under the general motto on the title-page, "Out of their own mouths ye shall judge them." The gallery on this occasion was hung with white and yellow, had yellow matting on the floor, yellow chairs and yellow flowers in yellow pots. The attendant at the door was in yellow and white livery, while the artist wore yellow socks, and his assistants, yellow cravats.

For the catalogue of the exhibition of paintings held in 1884, Whistler prepared a page of "propositions" called *L'Envoie*, which we quote elsewhere, and he repeated in the catalogue of his "heroic kick in Bond Street" in 1892, the use of quotations from the critics for each title entry under the general texts, "The Voice of a People," and a sentence from the speech of the Attorney-General of England on the occasion of the Whistler *vs.* Ruskin trial: "I do not know when so much amusement has been offered to the British public as by Mr. Whistler's pictures." The artist triumphed in this exhibition of his pictures and his wickedness in showing through the published extracts from criticisms the futility of many of the early judgments is seen to lie deeper than humor—to be his conviction of his own worth.

The first New York exhibition of work by Whistler was made by Messrs. H. Wunderlich & Co., in March, 1889, when sixty-two "Notes," "Harmonies," and "Nocturnes" were shown with all the accessories of yellow hangings, flowers, furniture, and footmen of the exhibition in London in 1883.

In arranging the present exhibition no attempt has been made by the committee having it in charge to include the prints, either lithographic or from etched plates, which many of his admirers consider entitle the artist to rank with Rembrandt and the greatest of the masters of this art, nor yet to embrace a large number of his pastels and paintings in oils. Only so many paintings and pastels have been included as serve to show the development of the painter's art in these mediums, through the best obtainable examples—up to the limit of the space at our disposal, namely, the large central hall in the recently completed wing on Fifth Avenue. In the general excellence of the selection, the collection may be compared to the exhibition of Whistler's own arranging, held in 1892.

The paintings here shown number 31 in oils and 15 in pastels. They will remain on exhibition 'until the end of May.

PUBLISHED MONTHLY

PRICE TEN CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME V

NEW YORK, APRIL, 1910

NUMBER 4



THE LANGE LEIZEN—OF THE SIX MARKS: PURPLE AND ROSE

BY JAMES McNEILL WHISTLER

LENT BY JOHN G. JOHNSON



HARMONY IN GREEN AND ROSE: THE MUSIC ROOM
BY JAMES McNEILL WHISTLER
LENT BY FRANK J. HECKER



SYMPHONY IN WHITE, I: THE WHITE GIRL
BY JAMES McNEILL WHISTLER
LENT BY JOHN H. WHITEMORE



SYMPHONY IN WHITE, II: THE LITTLE WHITE GIRL
BY JAMES McNEILL WHISTLER
LENT BY ARTHUR STUDD



NOCTURNE IN BLACK AND GOLD: THE FALLING ROCKET
BY JAMES McNEILL WHISTLER
LENT BY MRS. SAMUEL UNTERMAYER



ARRANGEMENT IN BLACK AND BROWN: ROSA CORDER
BY JAMES McNEILL WHISTLER
LENT BY RICHARD A. CANFIELD



ARRANGEMENT IN BLACK AND GOLD: LE COMTE ROBERT

BY JAMES McNEILL WHISTLER

LENT BY RICHARD A. CANFIELD



L'ANDALUSIENNE
BY JAMES McNEILL WHISTLER
LENT BY JOHN H. WHITEMORE